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## BRIGHTNESS AND MOVEMENT OF ARGOS IN HOMER'S *ILIAD*<sup>1</sup>

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**Summary:** What is ἀργός? Whiteness? Luminosity? Or, simply a range of bright shades? Having undertaken an on-going research project on the perception of colour-sense in antiquity that explores colour's metaphorical function(s) and its social role, in this paper I shed light on bright shades in the *Iliad*, mainly ἀργός, and examine their contexts to investigate how the poet employs ἀργός in developing a richer narrative, including character portrayal. How are various appearances of ἀργός composed and interconnected? How do they metaphorically affect their contexts? What do they symbolise within the narrative? Through detailed analysis, I show that ἀργός, being appropriately selected to contribute to each context as a significant indicator, plays an important role in brightening the context, effectively and picturesquely.

**Key words:** colour, movement, brightness, Homer, *Iliad*, ἀργός, metaphorical function

<sup>1</sup> This paper is based on the talk I delivered on the 27th of August in 2015 at the international conference at the University of Szeged, where I received valuable inspiration from participants. I sincerely thank everybody who gave me advice and kind support.

For the Homeric Text, I mainly refer to the *OCT*, Prendergast's concordance (PRENDERGAST, G. L.: *A Complete Concordance to the Iliad of Homer*. Hildesheim 1983 [1st ed. London 1869]), Tebben's concordance (TEBBEN, J. R.: *Concordantia Homerica II: Ilias. A Computer Concordance to the van Thiel Edition of Homer's Iliad*. Hildesheim 1998), Kirk's commentary (KIRK, G. S. [ed.]: *The Iliad: A Commentary*. Vols. I–VI. Cambridge 1985–1993), and Hammond's translation (HAMMOND, M.: *Homer: The Iliad*. London 1987). All English translations of the *Iliad* in this paper come from Hammond. See also other commentaries *passim*; LEAF, W.: *The Iliad*. Vol. I–II. London 1886–1888; WILLCOCK, M. M.: *The Iliad of Homer*. Vol. I–II. St Martin's Press 1978–1984; POSTLETHWAITE, N.: *Homer's Iliad: A Commentary on the Translation of Richard Lattimore*. Exeter 2000; PULLEYN, S.: *Homer: Iliad Book One*. Oxford 2000. For other Greek authors, I use the Loeb texts and Perseus Digital Library.

## I. INTRODUCTION

“Homer experienced the world not as essentially coloured, but as brilliant, gleaming, glowing, lustrous. His world is simpler, but for all that no less valid.”<sup>2</sup>

Homer’s *Iliad* is full of brightness. Having been endeavouring in previous research to comprehend Homeric colour, or his colourful world as I understand it, in this paper I have chosen to investigate one bright colour, ἀργός, because I was particularly intrigued by one passage in the *Iliad*:

ἔζετ’ ἔπειτ’ ἀπάνευθε νεῶν, μετὰ δ’ ἰὼν ἔηκε·  
 δεινὴ δὲ κλαγγὴ γένετ’ ἀργυρέοιο βιοῖο·  
 οὐρῆας μὲν πρῶτον ἐπώχετο καὶ κύνας ἀργούς,  
 αὐτὰρ ἔπειτ’ αὐτοῖσι βέλος ἐχεπευκὲς ἐφιεῖς  
 βάλλ’· αἰεὶ δὲ πυραὶ νεκρῶν καίοντο θαμειαί. (Il. 1. 48–52)

“He settled then at a distance from the ships, and let fly an arrow: and there came a fearful twang from the silver bow. First he attacked the mules and the quick-running dogs: But then he sent his sharp arrows at the men themselves, and kept shooting them down. And constantly there burned, close-packed, the pyres of the dead.”

“Quick-running dogs”? Are they not white or silver dogs? That was the start, and now I must say this term is very problematic as well. Ἀργός is usually translated as ‘shining’, ‘white’, or so,<sup>3</sup> but it also presents rapid motion. In this paper I would like to post a different, and I hope fresh aspect to explore Homeric colour expressions, and expand my investigation of the correlation between colour, sound, and movement, including the discovery of its metaphorical function within the story. Their mutual relation has been already discussed elsewhere.<sup>4</sup> Here I would like to investigate the Iliadic

<sup>2</sup> ROWE, C.: Concepts of Colour and Colour Symbolism in the Ancient World. In *Color Symbolism: Six Experts from the Eranos Year Book 1972*. Ed. by A. PORTMANN – D. ZAHAN. Dallas 1977, 49.

<sup>3</sup> LIDDELL, H. G. – SCOTT, R. – JONES, H. S.: *Greek-English Lexicon with a Revised Supplement*. Oxford 1996 (1st ed. 1843; *LSJ* hereafter), 236. Cf. AUTENRIETH, G.: *Homeric Dictionary*. Duckworth 1877, 52; CUNLIFFE, R. J.: *A Lexicon of the Homeric Dialect*. Oklahoma 1924, 53.

For further information on ἀργός, see also BOISACQ, É.: *Dictionnaire Étymologique de la Langue Grecque*. Heidelberg 1950, 74–77 (ἀργής ‘blanc, brillant’; ἀργός «au sens de ‘clair, blanc, brillant’», and in Homer it could be ‘rapide’; ἀργύρεος ‘argent’); FRISK, H.: *Griechisches Etymologisches Wörterbuch*. Bd II. Heidelberg 1970, 132–134; CHANTRAINE, P.: *Dictionnaire Étymologique de la Langue Grecque*. Paris 1999 (1st ed. 1968), 104–105 (ἀργός is described as “d’ un blanc brillant” and “ἀργη-figure comme premier terme dans des composés anciens selon un vieux type i. e. [...] avec le sens de ‘brillant’, notamment ἀργιθρέντας...”; ἀργύρος ‘d’ un blanc brillant’ ... ‘argent métal’); ANDRÉ, J.: *Étude sur les Termes de Couleur dans la Langue Latine*. Paris 1949, 32. In chapter ‘blanc’, candidus corresponds to λευκός, but is also associated with ἀργή.

<sup>4</sup> Plato, *Timaeus* 67b and 80a; Aristotle, *On Gorgias* 980a11, *On Things Heard* 803b27, *On the Soul* 418a26, *On Sense and Sensible Objects* 439a14, and most of the last half part discusses how objects are perceived, which is related to colour (vision), sound, and their movement.

Cf. Contributor’s Club: *The Atlantic Monthly* 72 (1893) 282–283, 571–573, and 715; vowels and alphabets own individual imaginary colour. For example, *a* refers to white, and so on. See also STANFORD, W. B.: *Greek Metaphor*. New York 1972, 61–62. In *On Things Heard*, we can see that ‘grey’ is

contexts connected to those three factors, focusing exclusively on ἀργός and ἀργ-related terms for my argument. I shall then elucidate their literal effect on the context as visual and aural factors, which represent this alarming brightness in both positive and negative senses.

## II. PREVIOUS STUDIES ON ARGOS

Homer was once claimed to have been colour-blind, as scholars found the poet's usage of colour adjectives not proper due to the hexameter rule. Gladstone, who originated the study of colour in antiquity, held the opinion that ἀργός was treated improperly as an adjective for a definite colour: "Among adjectives of motion, which have sometimes been improperly treated as adjectives of colour, are ἀργός and αἰολός. The former acquires an affinity to *white*, because it may signify an object which, from being rapidly moved, assumes in the light the appearance of whiteness, and along with it may be placed its derivatives ἀργεννός, ἀργεστής, ἀργής, ἀργινόεις, ἀργιδόους, ἀργίπους, and ἀργικέραυνος."<sup>5</sup> For Gladstone, ἀργός is categorised into the same group of λευκός, white, along with μαρμάρεος, σιγαλόεις, and perhaps πόλιος.<sup>6</sup> After his analysis, Gladstone suggests that ἀργός means *light*, bright and glistering, as well as μαρμάρεος and σιγαλόεις.<sup>7</sup>

It seems that ἀργός does not mean *colour* as we imagine. Liddell and Scott say that "all swift motion causes a kind of glancing or flickering light",<sup>8</sup> and yes, it is true that something very speedy can be a bright, gleaming light. And, light moves. As Goethe states that "The colours are acts of light",<sup>9</sup> light or angle is important to

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used for husky voice and 'white' is used for clear one (802a2–3; παρὸ καὶ δοκοῦσιν οὐ χείρους εἶναι τῶν λευκῶν αἱ καλούμεναι φαταί).

<sup>5</sup> GLADSTONE, W. E.: *Homer's Perception and Use of Colour*. In *Studies on Homer and the Homeric Age III*. Oxford 1858, 473–474.

<sup>6</sup> GLADSTONE: *Homer's Perception* (n. 5) 477. See also his subsequent article: GLADSTONE, W. E.: *The Colour-Sense*. *Nineteenth Century* 2 (1877) esp. 382–386 for ἀργός. Again ἀργός and other ἀργ-words are categorised into the 'Whiteness' group with λευκός, though he admits its classification is disputable. At any rate, "the whiteness signified by ἀργός seems to have applied originally to rapid motion, it might be classed as an epithet of light" (p. 384).

<sup>7</sup> GLADSTONE: *Homer's Perception* (n. 5) 490.

<sup>8</sup> *LSJ* (n. 3) 236. Scholars have examined ἀργός and its meaning seems still very much controversial. See IRWIN, E.: *Colour Terms in Greek Poetry*. Toronto 1974, 144 (Cf. her Appendix II on pp. 213–216): "ἀργός combines brightness and movement in a way which we sometimes find difficult to comprehend. Objects, often animals, which move quickly or have a sheen or gloss are so described; brightness combined with swiftness or play of light seems to be the characteristic indicated." See also CLARKE, M.: *The Semantics of Colour in the Early Greek Word-Hoard*. In *Colour in the Ancient Mediterranean World (CAMW hereafter)*. Ed. by L. CLELAND – K. STEARS – G. DAVIES [BAR International Series 1267]. 2004, 131–139: "The word [ἀργός] seems sometimes to mean 'nimble' or 'swift-moving', as when it is applied to dogs and horses, especially their feet (*Il.* 18. 578; 23. 30; 24. 211; *Od.* 2. 11; 20. 145, etc.); at other times it translates perfectly well as 'bright, gleaming white', referring purely to colour (*Il.* 23. 30; *Od.* 15. 161, etc. and commonly in later sources)" (p. 136) and "Some (χλωρός, ἀργός, ξουθός/ξανθός) were picked out from the shifting patterns of light, movement and colour that characterise much of the visible world" (p. 138).

<sup>9</sup> GOETHE, J. W.: *Theory of Colours*. Trans. by C. L. EASTLAKE and Introduction by D. B. JUDD. The MIT Press 1970, xxxvii.

consider colours. Constantinidou's recent works on light and vision are very stimulating.<sup>10</sup> As Constantinidou rightly suggests, "Light imagery is a unifying theme/motif throughout the epic poems, especially the *Iliad*, either with human or divine associations: a chain which connects divine action with the plan of Zeus, and heroes with gods; it also emphasizes their passion and energy, instruments of immediate and more effective action",<sup>11</sup> they connect with each other throughout the story, emphasising their passion and energy. Thus, ἀργ-words, brightening the context, must have some function in terms of imagery. I would like to quote Cleland here: "colour refers both to stimulus and response: each is meaningless without the other, and thus it is more useful to consider colour as a process than an event. The process is cyclical, perhaps best analogised by the experience of painting".<sup>12</sup> Cleland, also mentioning the dangers of colour study in literature, nicely summarises the possibility of colour research in her after-paper (it is similar to the process of painting!). Keeping her words in mind, I should like to shed light on the role of ἀργός or ἀργ-related words within the *Iliad*, tackling my first curious question,<sup>13</sup> and consider its movement, or process, in order to uncover the term's metaphorical function, which could hopefully lead to a more insightful understanding of colour in antiquity.

Αργ-words are dotted elsewhere in the *Iliad*, as you can see in the Appendices below. First, I would like to deal with ἀργός exclusively, then move on to various ἀργ-related words, such as ἀργύρος, ἀργυροδίνης, and so on.

### III. ARG-TERMS' LIGHT AND MOTION IN THE *ILIAD*

#### 1. Αργός in the *Iliad*

Αργός appears four times in the *Iliad*: 1. 50, 18. 283, 578, and 23. 30. Interestingly, three of these instances apply to κύων (dog), and one to βοῦς (bull). The first example is from Book 18:

εἴσω δ' οὐ μιν θυμὸς ἐφορμηθῆναι ἐάσει,  
οὐδὲ ποτ' ἐκπέρσει· πρίν μιν κύνες ἀργοὶ ἔδονται. (Il. 18. 282–283)

<sup>10</sup> Constantinidou's articles, focusing on light or dark, attempt to elucidate the eyes of heroes and gods, are sometimes related to religion, and are all instructive; S. CONSTANTINIDOU, The Importance of Bronze in Early Greek Religion. *Δωδωνή* 21 (1992) 137–164; AYTH/AYTAI: Some Observations on the Homeric Perception of Light and Vision. *Δωδωνή* 22 (1993) 95–107; Homeric Eyes in a Ritual Context: *Δωδωνή* 23 (1994) 9–23; The Vision of Homer: The Eyes of Heroes and Gods. *Antichthon* 28 (1994) 1–15; The Light Imagery of Divine Manifestation in Homer. In *Light and Darkness in Ancient Greek Myth and Religion*. Ed. by E. M. CHRISTOPOULOS – E. D. KARAKANTZA – O. LEVANIUK. Lexington Books 2010, 91–109.

For the imagery of light, see BOWRA, C. M.: *Pindar*. Oxford 1964, 35–41; explaining the link between fire and light, Bowra argues that fire signifies some internal experience, while light signifies what happens outside.

<sup>11</sup> CONSTANTINIDOU: AYTH/AYTAI (n. 10) 99.

<sup>12</sup> CLELAND, L.: Colour in Antiquity. In *CAMW* (n. 8) 140.

<sup>13</sup> Clarke posed the question before as well: "How can a single quality, ἀργός, be identified both in gleaming whiteness and in the limbs of dogs and horses?"; cf. CLARKE (n. 8) 133.

“His fury will not enable him to break inside, and he will never sack our city – before that the quick-running dogs will eat him.”

Poulydamas suggests that the Trojans go back to the city and fight against the Achaeans next morning. Here in Poulydamas' speech, it is said that Achilles will be eaten by κύνες ἀργοί,<sup>14</sup> before he sacks the city. However, Hektor and other Trojans refuse to accept Poulydamas' suggestion. Achilles will not be food for dogs after all. This Book also contains the well-known detailed description of Hephaistos creating armour, thus it is natural to see many various colour expressions such as gold, silver, and bronze. Αργ-related terms are found here and there in the description of Achilles' new armour. As we can see in Appendix III, ἀργ-related words are found most in Book 18.<sup>15</sup> Let us take another presentation of dogs with ἀργός from Book 18 again:

αἱ δὲ βόες χρυσοῖο τετεύχατο κασσιτέρου τε,  
μυκηθμῷ δ' ἀπὸ κόπρου ἐπεσσεύοντο νομόνδε  
πᾶρ ποταμὸν κελάδοντα, παρὰ ῥοδανὸν δονακῆα.  
χρῦσειοι δὲ νομῆες ἄμ' ἐστιγδῶντο βόεσσι  
τέσσαρες, ἐννέα δέ σφι κύνες πόδας ἀργοὶ ἔποντο. (Il. 18. 574–578)

“The cows were fashioned in gold and tin, and were mooing as they hurried from the farmyard to their pasture by a purling river, beside the beds of swaying reeds. Four herdsmen in gold walked along with the cattle, and there were nine quick-footed dogs accompanying them.”

Here the poet describes the new armour, very vividly; *gold* twice (χρυσοῖο and χρῦσειοι), *tin* (κασσιτέρου),<sup>16</sup> *purling river* (πᾶρ ποταμὸν κελάδοντα), *swaying reed* (παρὰ ῥοδανὸν δονακῆα), and nine ἀργοὶ dogs. Willcock understands it here as ‘swift’.<sup>17</sup>

<sup>14</sup> See EDWARDS, M. W.: *The Iliad: A Commentary*. Vol. V: Books 17–20. Ed. by G. S. KIRK. Cambridge 1991, 179; κύνες occurs with ἀργοὶ three times in the *Odyssey*: 2. 11, 17. 62 and 20. 145. Also, according to the commentary on the *Odyssey* (*A Commentary on Homer's Odyssey*. Vol. I–III. Ed. by A. HEUBECK *et al.* Oxford 1988–1992), it looks like the meaning of ἀργός is again controversial, i.e., ‘swift’, ‘bright’ or ‘white’.

<sup>15</sup> See RATINAUD-LACHKAR, I.: Hephaistos in Homer's Epics: God of Fire, God of Life. In CHRIS-TOPOULOS–KARAKANTZA–LEVANIOUK: Light and Darkness (n. 10) 153–157; Hephaistos, as a creator, makes the metallic, marvellous armours, which are transformed from the power of fire into that of life, i.e., light.

<sup>16</sup> κασσίτερος appears seven times in the *Iliad*, including 18. 574: 11. 25 and 34; 18. 565 and 613; 20. 271; 21. 592; 23. 503 and 561.

<sup>17</sup> WILLCOCK (n. 1) 272. See also EDWARDS (n. 14) 226: “The scholia (bT) point out that the two metals provide different colours for the animals' hides; cattle in Homer are termed ἀργός (23. 30), παμμέλας (*Od.* 3. 6), οἶνοψ (13. 703  $\cong$  *Od.* 13. 32) and αἰθων (16. 488, *Od.* 18. 372).”

Further, from the etymological point of view, ἀργός itself could mean dog in general. Pulleyn states that “Dogs are sometimes described as πόδας ἀργοὶ (18. 578), or just ἀργοί (*Od.* 2. 11) in a way which, when put beside the common epithets of Achilles, πόδας ὠκύς (1. 58; *passim*) and ὠκύς (24. 621) may make us think of swiftness rather than whiteness”; cf. PULLEYN (n. 1) 139. See also West's comment: WEST, M. L.: *Hesiod: Works and Days*. Oxford 1978, esp. 368–369 (e.g., “the idea that ἀργός was virtually synonymous with ‘dog’”). In Homer, ἀργός mainly applies to dogs. More interestingly, ἀργός is the name of Odysseus' dog. West goes further on the linguistic association between Indo-European lan-

Perhaps those dogs move fast, when the armour is actually used for its purpose. I should also like to note some successive colour expressions and sounds that we could possibly picture; cows are moving, the river is purling, and the reeds are swaying in the wind. The poet provides us with the imagery of the beauty of the scenery not only visually but also aurally.

Now, other cases of ἀργός describing dogs appear in Book 1, as I showed at the very beginning. Apollo rains a plague on the Achaeans and everyone is running, desperately. We also see Apollo's silver bow in 1. 37 (ἀργυρότοξ<sup>18</sup>), which causes considerable trouble for the Achaeans. Apollo's silver bow appears in *Il.* 24. 605 as well.<sup>19</sup> In fact, ἀργυρότοξος is limited in its use for Apollo as his epithet.<sup>20</sup> As Kirk states "Apollo's arrows usually signify sudden death for men, generally from disease, just as

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guages and Sanskrit, e.g., the Vedic personal name *Rjīśvan* is equal to ἀργικύων. On this matter, Watkins is particularly insightful; cf. WATKINS, C.: *How to Kill a Dragon*. Oxford, 1995, esp. 383–390. Watkins disagrees with West, however.

<sup>18</sup> See PULLEYN (n. 1) 133. Pulleyn comments on ἀργυρότοξος (1. 37; κλῦθί μεν, ἀργυρότοξ', δὲ Χρῦσσην ἀμφιβέβηκας) as "A purely poetic epithet, regularly used of Apollo but not of Artemis. We know of no real-life cult of Apollo of the Silver Bow. The epithet is apposite because it is the arrow of Apollo that Chryses wants to call down on the Greeks."

<sup>19</sup> *Il.* 24. 605: τοὺς μὲν Ἀπόλλων πέφνεν ἀπ' ἀργυρέοιο βιοῖο

In the *Iliad*, ἀργύρεος appears at 1. 49 and 219; 3. 331; 5. 727 and 729; 9. 187; 11. 18, 31, 38 and 480; 16. 132; 18. 413, 475, 563 and 598; 19. 370; 23. 741, and 24. 605.

<sup>20</sup> *With the silver bow*, ἀργυρότοξος for Apollo: 1. 37 and 451; 2. 766; 5. 449, 517 and 760; 7. 58; 10. 515; 21. 229; 24. 56 and 758. Not only Apollo but also Thetis and Zeus possess their own epithets that are related to ἀργ- in the *Iliad*. *Silver-footed*, ἀργυρόπεζα for Thetis: 1. 538 and 556; 9. 410; 16. 222 and 574; 18. 127, 146, 369 and 381; 19. 28; 24. 89 and 120. See KOBER, A.: *The Use of Color Terms in the Greek Poets*. New York 1932, 19; ἀργυρόπεζα could possibly mean 'silver-shod' rather than 'silver-footed'. According to Janko, Θέτις ἀργυρόπεζα (16. 574) shows the form of *acc.* only here, and is an innovative trait; JANKO, R.: *The Iliad: A Commentary. Vol. IV: Books 13–16*. Ed. by G. S. KIRK. Cambridge University Press 1992, 388. Again, Pulleyn's suggestion on 1. 538 should be noted here: "Perhaps the image is of the shiny white surf seething around the feet of Thetis as she rises from the waves"; cf. PULLEYN (n. 1) 258. However, according to Watkins, ἀργυρόπεζα is a metrical substitute for ἀργίπεζα, but this is uncertain; cf. WATKINS (n. 17) 172 n. 6. Irwin discusses mainly its connection with κυανόπεζα; cf. IRWIN (n. 8) 83. For Zeus ἀργικέραυνος, *with bright, vivid lightening*, is used: 19. 121; 20. 16 and 22. 178. Wallace suggests that one of the four classes that describe intangible things is light and the thunderbolt's light is regularly ἀργ-, though interestingly, the light of heaven is λευκός; cf. WALLACE, F. E.: *Color in Homer and in Ancient Art*. Northampton, Mass. 1927, 28. See also EDWARDS (n. 14) 251. On the epithets of the divinities in Homer, Dee's work is useful. Dee calls those repetitive phrases *iuncturae* rather than the usual 'formula.' Interestingly, those three ἀργ-words occur in the *Iliad* more than the *Odyssey*; cf. DEE, J. H.: *Epitheta Deorum apud Homerum: The Epithetic Phrases for the Homeric Gods. A Repertory of the Descriptive Expressions for the Divinities of the Iliad and the Odyssey*. Hildesheim 2001, 20, 45, and 81.

There are ἀργ-related proper names, Πόδαργος, for instance. The description about Alybe, the birthplace of silver can be particularly interesting (*Il.* 2. 856–857): Αὐτὰρ Ἀλιζώνων Ὀδῖος καὶ Ἐπίστροφος ἦρχον / τηλόθεν ἐξ Ἀλύβης, ὅθεν ἀργύρου ἐστὶ γενέθλη. ("The Halizones were led by Odios and Epistrophos, coming from far-off Alybe, the birthplace of silver."). Kirk mentions that Alybe is related to Halus, a Hittite name, which is in accordance with the fact that silver was mostly supplied by the Hittites to the Greek world about the second millennium BC; cf. *The Iliad: A Commentary. Vol. I: Books 1–4*. Ed. by G. S. KIRK. Cambridge 1985, 259. Watkins states that "in Mykenean times it is already there as *podako/podargos*, probably in the latter sense, as the name of an ox at Knossos"; cf. WATKINS (n. 17) 172. See also West's argument on Ἀργειφόντης; cf. WEST (n. 17) 368–369. I should like to leave my discussion on the subject of ἀργ-related proper names for another occasion.

Artemis kills women, often in childbirth”,<sup>21</sup> the Achaians suffer serious losses. Again, ἀργυρέοιο is something light or swift ἀργούς, and *fire* or *burning*, all of which display bright or glittering light. Δεινός (1. 49) helps establish the fearfulness of the scene, too. We could visualise dogs, mules, and men moving fast, desperately trying to escape from Apollo’s arrows. Also, the sounds of flying arrows and the twang of the bow (δεινὴ δὲ κλαγγή) should be noticed. We see/hear the sound of horses and dogs, and men, who are running around, deathly twangs, the streaming river, wind, swaying reeds, and the burning fire. The brightness of the fire, which would signify death, or a horrible disaster, provides the context with a negative, terrifying sense. I would like to note Wallace’s statement here, which is particularly interesting: “Animals moving at a distance (sheep, cattle, and a goose) are ἀργ-.”<sup>22</sup> If those animals do not move fast enough or are not seen at a distance, the colour would be different, or ἀργ- will not be used. It could suggest that the poet perceives the colour or light, then selects the word of ἀργ- for the line. Another question arises, however. It also depends on the viewer’s point of view, i.e., how the poet observes the picture. In this occasion, perhaps the poet is viewing the scene from somewhere far away, or can we take the picture as perhaps from Apollo’s point of view?<sup>23</sup>

Only once in Homer, in Book 23, ἀργός modifies bull (βοῦς). Achilleus is still mourning over Patroklos’ death and mistreats Hektor’s body, but finally decides to eat:

πολλοὶ μὲν βόες ἀργοὶ ὀρέχθων ἀμφὶ σιδήρῳ  
σφαζόμενοι, πολλοὶ δ’ ὄιες καὶ μηκάδες αἶγες·  
πολλοὶ δ’ ἀργιόδοντες ὕες, θαλέθοντες ἀλοιφῇ,  
εὐόμενοι τανύοντο διὰ φλογὸς Ἥφαιστοιο·  
πάντῃ δ’ ἀμφὶ νέκυν κοτυλήρυτον ἔρρεεν αἶμα. (Il. 23. 30–34)

“Many sleek oxen plunged and fell under the iron slaughtering-knife, and many sheep and bleating goats, and many white-tusked hogs rich in fat were laid to singe across the flames of Hephaistos. All around the dead body their blood was poured in cupfuls.”

This description shows part of the preparation for the funeral feast and many animals are slaughtered for the event. We could see *sleek* (ἀργοὶ), *iron* (σιδήρῳ), *white-tusked* (ἀργιόδοντες),<sup>24</sup> *flames*, and *blood*. They are all linked with the picture of powerful,

<sup>21</sup> KIRK (n. 20) 58.

<sup>22</sup> WALLACE (n. 20) 28.

<sup>23</sup> See Constantinidou’s interesting discussion on the link between light, sight, and understanding (seeing and knowing are connected) and the contrasted Homeric language between life, light, and vision, and death, darkness, and loss of sight; CONSTANTINIDOU: The Vision of Homer (n. 10) 1–15. I think ἀπένευθε (1. 48), *far off*, could be the key as well. It appears 33 times in the *Iliad*: 1. 35, 48, and 549; 2. 391 and 812; 4. 227; 8. 10; 9. 474; 10. 425 and 434; 11. 81, 283 and 341; 14. 30 and 189; 15. 348; 17. 192, 198, 403 and 426; 18. 412, 523 and 558; 19. 356, 374 and 378; 20. 41; 23. 77, 83, 141 and 194; 24. 211 and 473.

<sup>24</sup> ἀργιόδοντες can be seen three more times in the *Iliad*; 9. 539; 10. 264 and 11. 292. They all apply to *animals* like dogs, boars, and wild boars. See RICHARDSON, N.: *The Iliad: A Commentary. Vol. VI: Books 21–24*. Ed. by G. S. KIRK. Cambridge 1993, 169; ἀργιόδοντες ὕες apparently belongs to a formulaic group, according to him, e.g., ἀργιόδοντος ὕος, σῦες (ὥς) ἀργιόδοντες, σὺν ἄργιον ἀργιόδοντα, ὥων ἔνεκ ἀργιόδόντων.

brightening fire, but still something deathly. Hammond translates ‘sleek’ here and Leaf also admits it.<sup>25</sup> But some scholars have read it as ‘white’.<sup>26</sup> As Richardson interestingly comments, it is only black animals that are sacrificed for the dead.<sup>27</sup> If that is correct, ἀργός for the bull should not mean white in this situation. It is hard to consider the movement of those bulls fast enough to be recognised like a flash even at a distance. Hereby this use of ἀργός is not for the quick-running animal, so perhaps its colour remains clearly as it is without fluctuating. Also, even though they may move slowly, the sound of animals, burning fire and blood running profusely operates effectively for the context. Here again, the bright light in the death-related scene where victims are slaughtered suggests rather scarily a sense of dark so that the negative imagery could be envisaged.

## 2. Arg-related Words in the *Iliad*

Let us move onto other ἀργ-related words, including compound words; ἀργύρος, ἀργυροδίνης, ἀργυρόηλος, ἀργυρόπεζα, ἀργυρότοξος, ἄργυφος, ἀργεστής, ἀργιόδους, ἀργής, ἀργικέραυνος, ἀργινόεις, ἀργιπόδης, ἀργεννός, and so on.<sup>28</sup> They refer to: κώπη (handle), λάρναξ (box), κάμαξ (vine-pole), βιός (bow), ἐπισφύρια (leg-guards), ἱμάς (leather strap), ζυγόν (crossbar), κολεόν (sheath), τελαμών (broad strap), κρατήρ (mixing vessel), ῥυμός (pole of a chariot), ποταμός (river), βαθύρρους (deep-flowing), εὐρρους (flowing well), ξίφος (sword), φάσγανον (sword), καλός (well), θρόνος (chair), δαιδάλεος (cunningly), σπέος (cave), οἷς (sheep), νότος (south wind), χλοῦνης (wild boar), ἄγριος (fierce), ὕς (boar), κύων (dog), θαλεθω (bloom, be rich in), πολὺς (many), ἐάνος (robe), ὀθόνη (fine linen), φαεινός (shining), κεραυνός (thunderbolt), δημός (fat), Θρᾶξ (a Thracian), Πηνειός (Peneios), Λύκαστος (Lykastos) and Κάμειρος (Kameiros). Further, ἀργ-related words themselves can sometimes be parts of proper names: ἀργυρόπεζα, ἀργυρότοξος, ἀργικέραυνος, Πόδαργος, Ποδάργη, and Ἀργισσα. The majority is located within the description of the decoration of armours,

<sup>25</sup> LEAF (n. 1) 383: “The remark has weight, especially as ἀργός is not a standing epithet of the ox as it is of the dog.” Mentioning the other case in which ἀργός applies to a goose in *o* 161, Leaf also states that “there as well as here it may mean not so much *white* as *glistering*, ‘sleek’.” See also RICHARDSON (n. 24) 169.

<sup>26</sup> GLADSTONE: The Colour-Sense (n. 6) 385: “As applied to oxen, where it cannot mean swift, I render it white, as the occasion (xxiii. 30) is that of a solemn funeral celebration, and Homer has oxen of tin as well as gold (*supra*) on the Shield, and probably drew no broad distinction between the two hues.” See WALLACE (n. 20) 22 who seems to recognise ἀργός as white. See also WILLCOCK (n. 1) 299 ‘white’.

<sup>27</sup> Richardson also comments on βόες ἀργοί with the note that it appears in Homer only here, pointing out that “bT objected that only black victims were sacrificed to the dead, but suggested as one answer that they are intended here as a feast for the living. Presumably this is correct, but the sense here may be ‘sleek’, ‘glistering’, rather than ‘white’”; cf. RICHARDSON (n. 24) 169. See also KOBER (n. 20) 14.

<sup>28</sup> 1. 37, 49, 219, 451, 538 and 556; 2. 45, 647, 656, 738, 753, 766 and 857; 3. 141, 198, 331, 334, 361 and 419; 5. 449, 517, 726, 760, 727 and 729; 6. 424; 7. 58 and 303; 8. 133 and 185; 9. 187, 410 and 539; 10. 264, 438 and 515; 11. 18, 31, 38, 237, 292, 306 and 818; 13. 610; 14. 405; 16. 132, 135, 150, 222 and 574; 17. 52; 18. 50, 127, 146, 369, 381, 389, 413, 475, 480, 529, 563, 588 and 598; 19. 28, 121, 370, 372 and 400; 20. 16; 21. 8, 127, 130, 229 and 334; 22. 16 and 178; 23. 32, 295, 741 and 807; 24. 56, 89, 120, 211, 605, 621 and 758.



but nonetheless, they apply to various materials.<sup>29</sup> I have divided the referents into categories and devised a table of ἀργ-related words shown below.<sup>30</sup> Let us see if we could unveil the shining, or perhaps quickly-moving light of the ἀργ-word more clearly, and eventually how the poet, or even the Greeks, observed their world. I should like to discuss some examples below.

## 2.1. Human Body and Animals

Let us begin with the category of the Human Body. An ἀργ-related word only applies to δημός (fat) for the human body twice in the *Iliad*. In Book 21, ἀργής applies to the fat of Lykaon:<sup>31</sup>

θρῶσκων τις κατὰ κῦμα μέλαιναν φρήχ' ὑπαΐξει  
 ἰχθύς, ὃς κε φάγησι Λυκάονος ἀργέτα δημόν.  
 φθείρεσθ', εἰς ὃ κεν ἄστν κιχέιομεν Ἰλίου ἱρής,  
 ὑμεῖς μὲν φεύγοντες, ἐγὼ δ' ὅπιθεν κεραΐζων.  
 οὐδ' ὕμιν ποταμός περ ἔυρροος ἀργυροδίνης  
 ἀρκέσει, ᾧ δὴ δηθὰ πολέας ἱερεῦετε ταύρους,  
 ζωοὺς δ' ἐν δίνῃσι καθίετε μώνυχας ἵππους. (Il. 21. 126–132)

“And fish rising through the swell will dart up under the dark ruffled surface to eat the white fat of Lykaon. Death take you all, all the way till we reach the city of sacred Ilios, you Trojans running in flight and I behind you cutting you down! And your lovely silver-swirling river will not save you, for all the many bulls you have long sacrificed to it and the strong-footed horses you have thrown alive into its eddies.”

Here Achilles is telling Lykaon, who is falling, that his fat is to be eaten by fish. Images of a *dark* (μέλαιναν) ruffled surface, *glistering white* fat (ἀργέτα δημόν), and *silver-swirling* river (ποταμός περ ἔυρροος ἀργυροδίνης), vividly picture something moving quickly (θρῶσκων, κῦμα, φρήχ', and so on), like a rapid development, along with colours and the sounds. I agree with Richardson's comment on ἀργέτα δημόν,

<sup>29</sup> See WALLACE (n. 20) 28; for adjectives that describe concrete things: (1) Clothes are often ἀργ-; [...] (2) Animals moving at a distance (sheep, cattle, and a goose) are ἀργ-. (3) Fat and teeth catch the light and gleam in their small way as do the thunderbolt and ladies' delicate white veils (ἀργ-). (4) The same ἀργ- is applied to a chalky locality and a cave.”

It has been said that ἀργός and ἀργυρός are indicated on Linear B and related to materials and animal hide in their contexts. See BLAKOLMER, F.: Colour in the Aegean Bronze Age: From Monochromy to Polychromy. In *CAMW* (n. 8) 63–64. Blakolmer suggests that, by investigating *po-da-ko*, *to-ma-ko*, etc. on Linear B texts, “the peculiar, *poetic*, apparently abstract, concept of colour reflected in the language of Homer and Hesiod probably did have origins in the so-called ‘primitive’ Minoan and Mycenaean approach to chromatics” (p. 63). See also Chadwick and Baumbach's note on ἀργός: CHADWICK, J. – BAUMBACH, L.: The Mycenaean Greek Vocabulary. *Glotta* 41 (1963) 175.

<sup>30</sup> See Appendix II on pp. 416–418.

<sup>31</sup> ἀργής appears four times in the *Iliad*, including 21. 127: 3. 419 (Helen's robe), 8. 133 (thunderbolt), and 11. 818 (fat).

suggesting that there is a colour contrast between black and white.<sup>32</sup> Another case where ἀργής applies to human fat is in Book 11, where Eurypylos is injured. There Patroklos says that Eurypylos' white fat will be plenty for the quick dogs (ταχέας κύνας), but eventually Patroklos helps Eurypylos. It is difficult to imagine the precise colour of human fat,<sup>33</sup> but it is possible to envisage the moving picture along with ἀργέτι δημῶ (11. 818).

How about other animals with ἀργ-related words then? We have seen the cases of dog and bull above, and there are other appearances of animals with ἀργ-words. Mostly, animals with ἀργ-related words are killed or associated with being killed. Despite the fact that there seem to be some exceptions, they all are, after all, related to the battle, or some sort of a competitive situation, even indirectly. Both the shining-toothed boar in 10. 264 (ἀργιόδοντος ὕδς)<sup>34</sup> and the white-woolled sheep in 18. 588 (οἰῶν ἀργεννάων) are displayed in the decoration of armours. 3. 198 is placed in a simile, and there the flock of white-woolled sheep (οἰῶν ... ἀργεννάων) represents the Achaians who are marching toward the Trojans. Helen is explaining who is who, answering Priam's question at the Skaian gate there. 11. 292 is again situated in a simile and the white-toothed hounds (κύνας ἀργιόδοντας) set against a boar or a lion are compared with the Trojans who are bravely fighting against the Achaians on the battlefield. Those ἀργ-words help to reinforce some positiveness because of the warriors' intensive passion to fight, but also indirectly contain some negative, fearful senses because of their link to battle, and their possible eventual death. The light rather gives the context a negative, sorrowful sense. Another dog-related case, in Book 24, creates a fearsome image:

----- τῷ δ' ὥς ποθι Μοῖρα κραταιή  
 γιγνομένῳ ἐπένησε λίνῳ, ὅτε μιν τέκον αὐτή,  
 ἀργίποδας κύνας ἄσαι ἔῶν ἀπάνευθε τοκήων,  
 ἀνδρὶ πάρα κρατερῷ, τοῦ ἐγὼ μέσον ἦπαρ ἔχοιμι  
 ἐσθέμεναι προσφῦσα· (Il. 24. 209–213)

“So strong Fate must have spun for him with her thread as he was born, at the moment I gave birth to him, that he should be food for the quick-running dogs, away from his parents, in the power of a mighty man – I wish I could sink my hands in that man's very liver and eat it!”

<sup>32</sup> RICHARDSON (n. 24) 64; “The colour contrast with μέλαιναν φῶκα is vivid.” See also POSTLETHWAITE (n. 1) 260.

<sup>33</sup> See WALLACE (n. 20) 18; fat is ἀργέτα or ἀργέτι, a *glistening white*. Kober notes that one of Alcman's phrases, ‘silvery’ face (τό τε ἀργύριον πρόσωπον) for a maiden, is probably the most interesting; cf. KOBER, A.: Some Remarks on Color in Greek Poetry. *CW* 27 (1934) 191. At least Kober understands that the term can be translated as ‘silver’ here.

Cf. WATKINS (n. 17) 383 for ἀργής and ἀργᾶς as possible derivatives of ἀργός.

<sup>34</sup> Odysseus' helmet appears very bright (Il. 10. 263–64): ἐντέτατο στερεῶς· ἔκτοσθε δὲ λευκοὶ ὀδόντες / ἀργιόδοντος ὕδς θαμέες ἔχον ἔνθα καὶ ἔνθα.

According to Postlethwaite, this description, the white teeth of a tusk-shining boar, is generally acknowledged as a Mykenaian object; cf. POSTLETHWAITE (n. 1) 149.

This is even rather more painful. We can see ἀργίπους only here in Homer. Richardson comments that “the unusual epithet adds vividness to what is already a painfully realistic expression”.<sup>35</sup> Hekabe, mourning her son’s death, mentions that her son’s fate was decided to be food for quick-running dogs. And she even hopes that she could eat Achilles (!). As a whole, animals with ἀργ-related words are somehow connected to *death*, or something terrifying, even though it comes with brightness.

## 2.2. Nature Shines Scarily

We saw a silver-swirling river above, and it is also seen in 21. 8 (ἐξ ποταμὸν εἰλεῦντο βαθύρροον ἀργυροδίνην,). The river Skamandros is threatened because Achilles dreadfully kills so many Trojan soldiers that the river is full of dead bodies. The sounds of silvery swirling resonate. In fact, it is difficult to define the colour of river or wind. Hence they must be presenting the image of movement, or the process of its physical motion. The south wind with ἀργεστής, for instance, is used twice, symbolising its brightness even more alarmingly for the battle scene. In Book 21, Hera commands Hephaistos to kindle a fire:<sup>36</sup>

ἀλλ' ἐπάμυνε τάχιστα, πιφαύσκεο δὲ φλόγα πολλήν.  
αὐτὰρ ἐγὼ Ζεφύροιο καὶ ἀργεστᾶο Νότοιο  
εἴσομαι ἐξ ἀλόθεν χαλεπὴν ὄρσουσα θύελλαν,  
ἥ κεν ἀπὸ Τρώων κεφαλὰς καὶ τεύχεα κῆαι,  
φλέγμα κακὸν φορέουσα· (Il. 21. 333–337)

“So come quickly and help Achilles against him, and kindle a great fire, while I go and raise a fierce storm from west and bright south winds to blow in from the sea, which can spread your destroying flames and burn up the bodies and the armour of the Trojans.”

As ordered, Hephaistos creates a monstrous fire and burns many bodies. The wind can be bright, but again could be a source of terror of course. Another case of south wind is located in the simile where Hektor’s brave performance on the battlefield is presented in 11. 306.<sup>37</sup> Hektor attacks and destroys his enemies like the storm-blast of a strong wind. Rapid movement is illustrated in both scenes. Perhaps Irwin is right to suggest that “a bright or white wind did not have to be seen; the Greeks felt it, probably heard it”.<sup>38</sup> The intense, mighty wind strengthens the intensity of the fight, and ἀρ-

<sup>35</sup> RICHARDSON (n. 24) 295.

<sup>36</sup> Richardson’s comment: “ἀργεστᾶο Νότοιο refers to a south wind which clears the sky of clouds”; cf. RICHARDSON (n. 24) 80. See also POSTLETHWAITE (n. 1) 263.

<sup>37</sup> HAINSWORTH, B.: *The Iliad: A Commentary. Vol. III: Books 9–12*. Ed. by G. S. KIRK. Cambridge 1993, 260; ἀργεστής is ‘the cleanser’. See also POSTLETHWAITE (n. 1) 157.

<sup>38</sup> IRWIN (n. 8) 173. Her study on colour is insightful indeed. For ἀργ-related words and wind, see pp. 141–173. According to Irwin, the epithet ἀργεστής is characteristic of wind itself, rather than connected with the presence or absence of clouds, or the bringing of fair weather. She also recognises the link between brightness, swiftness, and whiteness (pp. 217–218).

γεστής signifies the alarming light of the context. In this respect, the presentation of an ἀργ- word at 8. 133 suits this terrifying light very well.<sup>39</sup>

βροντήσας δ' ἄρα δεινὸν ἀφῆκ' ἀργῆτα κεραυνόν,  
κάδ δὲ πρόσθ' ἵππων Διομήδεος ἦκε χαμᾶζε· (Il. 8. 133–134)

“He thundered fearfully, and let fly a vivid lightening-bolt, and hurled it to the ground in front of Diomedes’ horses.”

It describes Zeus’ fearful (δεινὸν) flash of lightening. His thunderbolt indeed portrays its rapid motion, and its sound effect is immensely successful. And ἀργῆτα depicts its luminosity, a momentous light, linking the sense of awe, or fear. All in all, ἀργ-related natural environments in the *Iliad* are constantly moving and shining, and provide negative imagery altogether, as a light could often be scary in nature.

### 2.3. Brightening Outfits

Let us now turn to clothing. In the *Iliad*, only Helen wears clothes that ἀργ-related words are applied to, twice, at 3. 141 and 3. 419.<sup>40</sup> In the first case, Helen is called to watch the duel between Menelaos and Paris. Helen walks in tears because she remembers her past, her city, and so on. Here ἀργεννός agrees with ὀθόνη, fine linen. About three hundred lines later, Aphrodite orders Helen to go to Paris’ bedroom, and she reluctantly follows the goddess’ command. The word for her robe, ἑάνος, is modified with the adjective ἀργής. No man wears clothes characterised with ἀργ-related words in the *Iliad*. However, not surprisingly, mortal men’s armours are described as shining with the adjectives of ἀργ-related words many times. Regarding armours, all the ἀργ-related armours are related to men, only Hera’s chariot is an exception. Further, the other female character who is associated with ἀργ-related words is Thetis.<sup>41</sup> Both of them are immortals, which indicates that Helen is the only female mortal character who is associated with ἀργ-related clothing. Is this accidental? I should like to discuss this gender-related subject in more detail in another paper.

When the poet describes the armours, silver and gold occur very often as a set,<sup>42</sup> e.g. in the paired appearance of gold and silver on Hephaistos’ armour in Book 18:

<sup>39</sup> Postlethwaite comments on this as a “vivid picture of Zeus”; cf. POSTLETHWAITE (n. 1) 122. See also KIRK, G. S.: *The Iliad: A Commentary. Vol. II: Books 5–8*. Ed. by G. S. KIRK. Cambridge 1990, 309. For the manifestation of Zeus’ power in light and darkness, see CONSTANTINIDOU: The Light Imagery (n. 10) 93–94.

<sup>40</sup> 3. 141: αὐτίκα δ' ἀργεννῇσι καλυπταμένη ὀθόνησιν

3. 419–420: βῆ δὲ κατασχομένη ἑάνῳ ἀργῆτι φαεινῷ / σιγῇ, πάσας δὲ Τρωὰς λάθεν·

<sup>41</sup> The silver-shining (ἀργύρεος) cave in 18. 50 and a chair with silver studs offered to Thetis in 18. 389.

<sup>42</sup> Gladstone takes an interesting example from Shakespeare: “Here lay Duncan, / His silver skin laced with his golden blood” (Shakespeare, *Macbeth*, Act 2, Scene 3). Obviously it is slightly strange to recognise skin as silver and blood as golden. Gladstone notes that the relation between silver and gold can be compared with that between skin and blood; GLADSTONE: *Homer’s Perception* (n. 5) 485–486. According to him, “the skin throws the blood into relief, as a ground of silver would throw out a projection of gold.”

Ἐν δὲ τίθει σταφυλῆσι μέγα βρίθουσιν ἀλωὴν  
καλὴν χρυσεῖην· μέλανες δ' ἀνὰ βότρυες ἦσαν,  
ἑστῇκει δὲ κάμαξι διαμπερὲς ἀργυρέησιν. (Il. 18. 561–563)

“And he made on it a vineyard heavy with grapes, a beautiful thing made in gold: but the clusters on the vines were dark, and the rows of poles supporting them were silver.”

Another example from Book 18:

καί ῥ' αἱ μὲν καλὰς στεφάνας ἔχον, οἱ δὲ μαχαίρας  
εἶχον χρυσεῖας ἐξ ἀργυρέων τελαμώνων. (Il. 18. 597–598)

“and the girls had beautiful garlands on their heads, and the men wore golden daggers hanging from belts of silver.”

Both scenes indeed provide the visual impact.<sup>43</sup> For the juxtaposition of gold and silver, Vivante's brief but insightful analysis is useful to realise that it possesses a rich and sensuous effect, highlighting the action and providing its brilliance.<sup>44</sup> Vivante claims “A metallic luster, where it occurs, is what gives the greatest conspicuity to any object. It strikes us immediately. No less than the epithets μέλας or λευκός, it translates color into a more encompassing sphere and thus removes us from descriptive interest.”<sup>45</sup> Hence among many epithets which generally mean “shiny”, whatever colours they are, gold, silver, or bronze, their brilliance is in a sense attractive and impulsive.

Next, I would like to discuss the particular examples in which colour expressions appear densely. One passage is from Book 5:

Ὦς ἔφατ', οὐδ' ἀπίθησε θεὰ γλαυκῶπις Ἀθήνη.  
ἥ μὲν ἐποιομένη χρυσάμπυκας ἔντυεν ἵππους  
Ἥρη, πρέσβα θεά, θυγάτηρ μέγαλοιο Κρόνιοι·  
Ἥβη δ' ἄμφ' ὀχέεσσι θοῶς βάλε καμπύλα κύκλα,  
χάλκεα ὀκτάκνημα, σιδηρέῳ ἄξονι ἄμφις.  
τῶν ἦτοι χρυσέη ἵτις ἄφθιτος, αὐτὰρ ὕπερθε  
χάλκε' ἐπίσσωτρα προσαρηρότα, θαῦμα ἰδέσθαι·  
πλῆμναι δ' ἀργύρου εἰσὶ περιδρομοὶ ἀμφοτέρωθεν·  
δίφρος δὲ χρυσεῖσι καὶ ἀργυρέοισιν ἱμᾶσιν  
ἐντέταται, δοιαί δὲ περιδρομοὶ ἄντυγές εἰσι.  
τοῦ δ' ἐξ ἀργύρεος ῥυμὸς πέλεν· αὐτὰρ ἐπ' ἄκρῳ  
δῆσε χρύσειον καλὸν ζυγόν, ἐν δὲ λέπαδνα

<sup>43</sup> Other examples are: 10. 438: ἄρμα δὲ οἱ χρυσῷ τε καὶ ἀργύρῳ εὖ ἥσκηται.; 17. 51–52: αἵματι οἱ δεύοντο κόμαι Χαρίτεσσιν ὁμοῖαι / πλοχμοὶ θ', οἱ χρυσῷ τε καὶ ἀργύρῳ ἐσφῆκοντο.; 18. 474–475: χαλκὸν δ' ἐν πυρὶ βάλλεν ἀτειρέα κασσίτερόν τε / καὶ χρυσὸν τιμῆντα καὶ ἄργυρον·

See also EDWARDS (n. 14) 224; “The visual impact of χρυσεῖην leads into the contrasting μέλα-  
νες δ' ...”

<sup>44</sup> See VIVANTE, P.: *The Epithets in Homer. A Study in Poetic Values*. New Haven – London 1982, 122–126.

<sup>45</sup> VIVANTE (n. 44) 124.

κάλ' ἔβαλε χρύσει'· ὑπὸ δὲ ζυγὸν ἤγαγεν Ἥρη  
ἵππους ὠκύποδας, μεμαυτ' ἔριδος καὶ αὐτῆς. (Il. 5. 719–732)

“So she spoke, and the bright-eyed goddess Athene did not fail to obey. Hera then, queenly goddess, daughter of great Kronos, busied about the harnessing of the horses with their golden head-pieces. And Hebe quickly fitted the curved wheels to the chariot-frame, bronze wheels with eight spokes, at each end of the axle made of iron. Their felloes are of imperishable gold, and all round them are fixed tyres of bronze, a wonderful sight. The naves that revolved on either side are of silver: and the platform is made of gold and silver straps stretched tight, and twin rails run round it. From it there extends a pole of silver: at the end of this Hebe lashed a beautiful yoke of gold, and fitted it with lovely golden yoke-straps. And Hera brought the swift-footed horses under the yoke, eager for the clash and shout of battle.”

Aiming to oppose Ares, Hera and Athene cooperate with each other. This is the description of Hera's chariot and colour expressions are arranged in succession, to brighten her divine chariot even more: γλαυκῶπις – χρυσάμπυκας – χάλκεα – χρυσέη – χάλκε' – ἀργύρου – χρυσέοισι – ἀργυρέοισιν – ἀργύρεος – χρύσειον – χρύσει'. Hera's chariot is indeed shining.<sup>46</sup> The last example is the description of Agamemnon's armour in Book 11:

Ἀτρεΐδης δ' ἐβόησεν ἰδὲ ζώννυσθαι ἄνωγεν  
Ἀργείους· ἐν δ' αὐτὸς ἐδύσετο νόροπα χαλκόν.  
κνημίδας μὲν πρῶτα περὶ κνήμησιν ἔθηκε  
καλὰς, ἀργυρέοισιν ἐπισφυρίοις ἀραρυίας·  
δεύτερον αὖ θώρηκα περὶ στήθεσσιν ἔδυνε,  
τόν ποτέ οἱ Κινύρης δῶκε ξεινήϊον εἶναι.  
πεύθετο γὰρ Κύπρονδ' ἐμὲν κλέος, οὐνεκ' Ἀχαιοὶ  
ἐς Τροίην νήεσσιν ἀναπλεύσεσθαι ἔμελλον·  
τοῦνεκά οἱ τὸν δῶκε χαριζόμενος βασιλῆϊ.  
τοῦ δ' ἦτοι δέκα οἶμοι ἔσαν μέλανος κυάνοιο,  
δώδεκα δὲ χρυσοῖο καὶ εἴκοσι κασσιτέροιο·  
κυάνεοι δὲ δράκοντες ὀρωρέχατο προτὶ δειρὴν  
τρεῖς ἐκάτερθ', ἵρισιν ἐοικότες, ἄς τε Κρονίων  
ἐν νέφεϊ στήριξε, τέρας μερόπων ἀνθρώπων.  
ἀμφὶ δ' ἄρ' ὥμοισιν βάλετο ξίφος· ἐν δὲ οἱ ἦλοι  
χρύσειοι πάμφαινον, ἀτὰρ περὶ κουλεὸν ἦεν  
ἀργύρεον, χρυσέοισιν ἀορτήρεσσιν ἀρηρός.  
ἂν δ' ἔλετ' ἀμφιβρότην πολυδαίδαλον ἀσπίδα θοῦριν,  
καλὴν, ἣν πέρι μὲν κύκλοι δέκα χάλκεοι ἦσαν,  
ἐν δὲ οἱ ὀμφαλοὶ ἦσαν ἐεῖκοσι κασσιτέροιο

<sup>46</sup> For Hera's chariot, see KIRK (n. 39) 132–134. According to Kirk, the silver πλῆμναι (726) are the hubs or naves.

λευκοί, ἐν δὲ μέσοισιν ἔην μέλανος κυάνοιο.  
 τῇ δ' ἐπὶ μὲν Γοργῷ βλοσυρῶπις ἔστεφάνωτο  
 δεινὸν δερκομένη, περὶ δὲ Δεῖμός τε Φόβος τε.  
 τῆς δ' ἐξ ἀργύρεος τελαμῶν ἦν· αὐτὰρ ἐπ' αὐτοῦ  
 κυάνεος ἐλέλικτο δράκων, κεφαλαὶ δὲ οἱ ἦσαν  
 τρεῖς ἀμφιστρεφέες ἐνὸς ἀνχένος ἐκπεφυῖται.  
 κρατὶ δ' ἐπ' ἀμφίφαλον κυνέην θέτο τετραφάληρον  
 ἵππουριν· δεινὸν δὲ λόφος καθύπερθεν ἔνευεν.  
 εἴλετο δ' ἄλκιμα δοῦρε δῶω, κεκορυθμένα χαλκῷ,  
 ὄξέα· τῇλε δὲ χαλκὸς ἀπ' αὐτόφιν οὐρανὸν εἴσω  
 λάμπ'· ἐπὶ δ' ἐγδοῦπησαν Ἀθηναίη τε καὶ Ἥρη,  
 τιμῶσαι βασιλῆα πολυχρῦσοιο Μυκῆνης. (II. 11. 15–46)

“And the son of Atreus shouted his command to the Argives to buckle on their armour: and among them he himself armed in gleaming bronze. First he placed greaves on his legs, a fine pair, fitted with silver ankle-pieces. Next he put a corselet round his chest, which Kinyres once gave him as a gift of friendship. The great news had come to him in Cyprus that the Achaeans were to sail a fleet against Troy: and so he made Agamemnon a gift of the corselet, to please the king. It has ten bands of dark blue enamel, and twelve of gold, and twenty of tin: and enamel snakes reached up to the neck, three on each side, like rainbows which the son of Kronos fixes in the cloud as a sign for humankind. Over his shoulders he slung his sword: there were gold nails shining on it, and the scabbard sheathing it was of silver, attached to a baldric of gold. And he took up his mighty covering shield, a beautiful piece of intricate work which was plated with ten circles of bronze, and there were twenty bosses round it, white with tin, and at the centre of the plates one boss of dark blue enamel. Crowning the shield was the grim mask of Gorgo, glaring fearfully, with Terror and Panic on either side. The shield-strap was made of silver, and along it there wound an enamel snake, with three heads growing from a single neck and twisting this way and that. And on his head he placed a four-bossed helmet, set round with horns, with a plume of horse-hair: and the crest nodded fearfully from its top. And he took up to two strong spears, sharp-tipped with bronze, whose gleam struck bright far into the sky. And Athene and Hera thundered over him, showing honour to the king of golden Mykene.”

Again colour expressions are presented successively in the description of Agamemnon's shield: χαλκόν – ἀργυρείοισιν – μέλανος – κυάνοιο – χρυσοῖο – κασσιτέριοι – κυάνεοι – ἵρισσιν – χρύσειοι – ἀμφαῖνον (παμφαίνεω, shine) – ἀργύρεον – χρυσέοισιν – χάλκεοι – κασσιτέριοι – λευκοί – μέλανος – κυάνοιο – ἀργύρεος – κυάνεος – χαλκῷ – χαλκὸς – λάμπ' (λάμπω, shine) – πολυχρῦσοιο. Hainsworth suggests that

the colour expressions within the description of armour form some patterns.<sup>47</sup> Like Hera's chariot, Agamemnon's armour is indeed brightly colourful. The poet arranges colour-expressions skillfully, in order to lighten the context. It does create a visual impact with those colour-related terms. I agree with Edgeworth's words: "I suggest that the use of noticeable bursts of color serves, like music, to command the attention and manipulate the emotions of the audience, to inveigle them into seeing and feeling an important moment with the brilliance and texture with which its creator wished to endow it."<sup>48</sup> The readers or audiences easily envisage the picture of a warrior's brilliant, shining armours, and we are intrigued into the story through those colour arrangements which the poet organises deliberately. In other words, colour expressions are not simply futile decorations but essential for each context, substantially, to control the attention of the audience.

Weapons with ἀργ-related words are displayed when a warrior is wearing his own armour before the battle. Thus the context is given some lively energetic sense. I should like to suggest that the successive colour expressions increase a more intense passion for *life*, which is emphasised by bright ἀργ-related colour expressions. Warriors might survive, or die. In a way, the radiance on their armour can also deliver the sense of being terrifying, or intimidating. In the battlefield, warriors move fast, and their armours shine brightly accordingly. When they clash each other, the smashing noises of their armours resound intensely, as expressed in the auditory imagery.<sup>49</sup> The alarming flashes could contain the image of both the positive and the negative senses, i.e. life and death.

#### IV. CONCLUSION

I should like to make two points. Firstly, ἀργός, as a significant indicator, plays an important role in brightening the context, effectively and picturesquely. As a whole, ἀργ-related words occur mostly in circumstances where characters fight, or where they are getting ready to face the battle. In short, they appear in competitive contexts to a certain degree. The luminous marker ἀργ- emphasises an energetic, high morale, increasing the intensity of the situation, visually and aurally. It is clear that each term

<sup>47</sup> See HAINSWORTH (n. 37) 217–219, though I believe his view on the patterns is slightly hard to comprehend. On lines 24–28, he comments: "If, however, two bands of the same material may be juxtaposed, then GGTT KKTT GGTT KKTT GGTT KK TTGG TTKK TTGG TTKK TTGG is possible (G = gold, T = tin, K = κῶνος; grouped in fours here to clarify the pattern.) Two blocks of 21 bands (GT KT GT . . . TG TK TG) would equally be possible" (p. 218). Whether the pattern (GT KT or so) actually suits for the narrative there is not entirely clear for me – we probably need to examine other narrative scenes of armour. But it is interesting indeed to encode colour terms. Further, his comment on μέλανος κῶνοιο (5. 24) at p. 219 is noteworthy; μέλανος denotes "any dark colour" and κῶνος, "various decorative substances – the natural mineral lapis lazuli, its imitation in glass paste, or the blue-black alloy known as niello". See also POSTLETHWAITE (n. 1) 154.

<sup>48</sup> EDGEWORTH, R. J.: Color Clusters in Homer. *Eos* 77 (1989) 198.

<sup>49</sup> See Constantinidou's discussion on light imagery, related to bronze weapons; CONSTANTINOUDOU: The Importance (n. 10) esp. 159–163; AYTH/AYTAI (n. 10) 103–106.



is chosen deliberately for those contexts. Thus, it is the poet's intention to create his story, with colourful, luminous terms. This is also suggestive of the poet's aesthetical skill in composing his story. Hereby ἀργ- related words are not just meaningless ornaments due to the hexameter rule. Secondly, ἀργ-, portraying light or flashes of lightning, symbolises something intense, and I would like to suggest that it contains an implication of terror (or alert) to some extent. Something shining, glittering or flashing can also be scary. Ἀργ- certainly illuminates the contexts, implying something alarming, but yet we are somewhat enchanted with the movement of light as well, since 'shining' is both attractive and deceptive. I would like to propose that *alarming brightness* is the metaphorical function of ἀργ- in the *Iliad*, and that the two factors of *shining* and *intimidating* that the imagery of light connotes are eloquently combined within ἀργ- related terms, which the poet elaborately demonstrates in the *Iliad*. Even if the ancient Greeks did not distinguish colours as we do now, they perceived light and recognised its process of moving.

Still further examination with wider ranges is necessary to provide a persuasive point on ἀργ- words. However, as far as the presentation of ἀργ- in the *Iliad* is considered, I am inclined to conclude that ἀργ- related words not only represent radiance, but also convey the sense of fright as their objects move actively or/and rapidly. I hope I have demonstrated a newly-angled aspect of the luminous world of the alarmingly bright ἀργ- in the *Iliad* and I remain reasonably confident with my proposal that the presentation of ἀργ- words does indeed indicate part of the poet's colour-sense and provides visual effects as well as sound effects, beautifully, to make his story shine even more.

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APPENDIX I: THE USES OF Ἀπῖος IN THE *ILIAD*<sup>51</sup>Animals:

- dog* – [1. 50] (A)  
           [18. 283] (T)  
           [18. 578] (N)  
*bull* – [23. 30] (A)

Miscellaneous:

- many* – [23. 30] (A)

\*(A) means that objects or persons referred to are on the Achaian side. (T) means on the Trojan side. (N) means on neither side. (B) means on both sides.

APPENDIX II: THE USES OF Ἀπῖγρος AND Ἀπῖ-related WORDS  
(EXCEPT Ἀπῖος) IN THE *ILIAD*Weapons and their decorations:

- handle* – [1. 219] (A; Achilles' sword)  
*box* – [18. 413] (N; Hephaistos)  
*vine-pole* – [18. 563] (N; Hephaistos)  
*bow* – [1. 49] (N; Apollo)  
           [24. 605] (N; Apollo)  
*leg-guard* – [3. 331] (T; Paris' greave)  
           [11. 18] (A; Agamemnon's greave)  
           [16. 132] (A; Patroklos' greave)  
           [19. 370] (A; Achilles' greave)  
*leather strap* – [5. 727] (N; platform – decoration for Hera's chariot)  
*sheath* – [11. 31] (A; Agamemnon's)  
*broad strap* – [11. 38] (A; Agamemnon's shield)  
           [18. 480] (N; Hephaistos' shield)  
           [18. 598] (N; Hephaistos' shield - men's golden dagger hanging  
           from sliver straps)  
*pole of chariot* – [5. 729] (N; decoration of Hera's chariot)  
*sword* – [2. 45] (ἄργυρόηλος) (A; Agamemnon's)  
           [3. 334] (ἄργυρόηλος) (T; Paris' )  
           [3. 361] (ἄργυρόηλος) (A; Menalaos' )  
           [7. 303] (ἄργυρόηλος) (T; Hektor's)  
           [13. 610] (ἄργυρόηλος) (A; Menalaos')  
           [16. 135] (ἄργυρόηλος) (A; Patroklos')

<sup>51</sup> Cf. WALLACE (n. 20) 57.

[19. 372] (ἀργυρόηλος) (A; Achilles')  
*sword* – [14. 405] (ἀργυρόηλος) (A; Aias')  
 [23. 807] (ἀργυρόηλος)  
 (A and T?; a prize Achilles received from Asteropaios)

#### Musical instruments:

*crossbar* – [9. 187] (A; Achilles' lyre)

#### Tableware:

*mixing vessel* – [23. 741] (A; one of the prizes – the Phoenicians)

#### Furniture:

*chair* – [18. 389] (ἀργυρόηλος) (N) a chair for Thetis

#### Clothing:

*fine linen* – [3. 141] (ἀργεννός) (T?; Helen's)  
*robe* – [3. 419] (ἀργής) (T?; Helen's)

#### Natural environments:

*river* – [21. 8] (ἀργυροδίνης) (N)  
 [21. 130] (ἀργυροδίνης) (N)  
*cave* – [18. 50] (ἄργυφος) (N; Nereids)  
*deep-eddy* – [21. 8] (ἀργυροδίνης) (N)  
*flowing well* – [21. 130] (ἀργυροδίνης) (N)  
*south wind* – [11. 306] (ἀργεστής) (T) <simile>  
 [21. 334] (ἀργεστής) (T)  
*thunderbolt* – [8. 133] (ἀργής) (N (T?))

#### Animals:

*sheep* – [3. 198] (ἀργεννός) (A) <simile>  
 [6. 424] (ἀργεννός) (T)  
 [18. 529] (ἀργεννός) (N; Hephaistos)  
 [18. 588] (ἀργεννός) (N; Hephaistos)  
 [24. 621] (ἄργυφος) (A)  
*wild boar* – [9. 539] (ἀργιόδους) (N; in the story of Meleagros)  
*boar* – [10. 264] (ἀργιόδους) (A; decoration of Odysseus' helmet)  
 [23. 32] (ἀργιόδους) (A)  
*dog* – [11. 292] (ἀργιόδους) (T) <simile>  
 [24. 211] (ἀργίποδας) (N/T?)

Human Body:

*fat* – [11. 818] (ἀργής) (A; Eurypylos)  
 [21. 127] (ἀργής) (T; Lykaon)

Miscellaneous:

*shining* – [3. 419] (N?)  
*fierce, wild* – [9. 539] (N)  
*cunningly* – [18. 390] (ἀργυρόηλος) (N; for Thetis)  
*well* – [18. 390] (ἀργυρόηλος) (N; for Thetis)  
 [23. 808] (ἀργυρόηλος)  
 (A and T?; a prize Achilleus received from Asteropaios)  
*a Thracian* – [23. 808] (ἀργυρόηλος)  
 (A and T?; a prize Achilleus received from Asteropaios)  
*many* – [23. 32] (A)  
*be rich in* – [23. 32] (A)

Proper Names:

Peneios – [2. 753] (ἀργυροδίνης) (A)  
 Lykastos – [2. 647] (ἀργινόεις) (A)  
 Kameiros – [2. 656] (ἀργινόεις) (A)  
 Podargos – [8. 185] (T)  
 [23. 295] (A)  
 Podarge – [16. 150] (A)  
 [19. 400] (A)  
 Agrissa – [2. 738] (Ἀργισσα) (A)  
 Thetis – [1. 538] [1. 556] [9. 410] [16. 222] [16. 574] [18. 127]  
 [18. 146] [18. 369] [18. 381] [19. 28] [24. 89] [24. 120]  
 (ἀργυρόπεζα) (A)  
 Apollo – [1. 37] [1. 451] [2. 766] [5. 449] [5. 517] [5. 760] [7. 58]  
 [10. 515] [21. 229] [24. 56] [24. 758] (ἀργυρότοξος) (B)  
 Zeus – [19. 121] [20. 16] [22. 178] (ἀργικέραυνος) (N)

\*(A) means that objects or persons referred to are on the Achaian side. (T) means on the Trojan side. (N) means on neither side. (B) means on both sides.

## APPENDIX III: THE LOCATION OF ΑΡΓΩΣ

	ἀργ- words in the <i>Iliad</i>	Proper Name...
1	49: bow      50: dog      219: handle	37: Apollo      451: Apollo 538: Thetis      556: Thetis
2	45: sword	647: Lykastos      656: Kemaeros 738: Agrissa      753: Peneios 766: Apollo      [857: Alybe]

3	141: fine linen 334: sword	198: sheep 361: sword	331: leg-guard 419: robe	
4				
5	727: leather strap chariot	[726: nave]	729: pole of	449: Apollo 517: Apollo 760: Apollo
6	424: sheep			
7	303: sword			58: Apollo
8	133: thunderbolt			185: Podargos
9	187: crossbar	539: wild boar		410: Thetis
10	264: boar	[438: chariot]		515: Apollo
11	18: leg-guard [237: silver] 818: fat	31: sheath 292: dog	38: broad strap 306: south wind	
12				
13	610: sword			
14	405: sword			
15				
16	132: leg-guard	135: sword		150: Podarge 222: Thetis 574: Thetis
17	[52: hair]			
18	50: cave 413: box 529: sheep 588: sheep	283: dog [475: silver] 563: vine-pole 598: broad strap	389: chair 480: broad strap 578: dog	127: Thetis 146: Thetis 369: Thetis 381: Thetis
19	370: leg-guard	372: sword		28: Thetis 121: Zeus 400: Podarge
20				16: Zeus
21	8: river 334: south wind	127: fat	130: river	229: Apollo
22				178: Zeus
23	30: bull 807: sword	32: boar	741: mixing vessel	295: Podargos
24	211: dog	605: bow	621: sheep	56: Apollo 89: Thetis 120: Thetis 758: Apollo